# FOUR CENTURIES OF CHILDREN'S BOOKS

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# FOUR CENTURIES OF CHILDREN'S BOOKS

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# Four Centuries of Children's Books

In the good old days, the passing of which is so much lamented by doddering ancients, books for children were practically non-existent. To those seeking examples of juvenile literature, even as recent as two hundred years ago, there awaits a surprise in the great scarcity of these trivial products of the printer.

The chap and toy books of the seventeenth and eighteenth centuries were crude and cheap and therefore highly perishable. When ragged and torn or thumbed to pieces they went into the fire, while contemporary volumes in bindings, no matter how dull the subject, survived.

Pepys made a collection of the chap books of his day and his now precious gatherings are cherished with reverence and care in one of the great English libraries. Boswell also formed an extensive collection of chap books of a later day. These, with others of their kind, are among the treasures of the library of Harvard University. Dr. Rosenbach's collection of American juveniles contains many superb items and has been shown in New York and Philadelphia.

The present showing comprises principally English

and American examples and is arranged alphabetically under a variety of subjects beginning with:

ALMANACS. These, while primarily not intended for children's use, furnished the country youngsters with an important part of their meagre reading matter. The examples shown range from 1550 to 1846.

The A B C BOOKS are, of course, essentially juvenile, and with the horn-book, supplied the rudiments of the language to the toddling babes. Most of the early A B C books contained the catechism, as religious instruction was then the aim and end of children's reading. The facsimiles of the A B C book of 1538 and the Martin Luther A B C book of 1558 are interesting early examples. The broadsheet "Christian Alphabet," printed by James Catnach in London about 1820, has a woodcut of school children and their teacher wearing a calash. The Father's Blessing of 1710 contains an amusing alphabet of riddles.

The battledore, a three leafed folder, the successor of the horn-book, was much used in England and America. The Alnwick example, about 1810, has cuts by Bewick and the Uncle's Present, Philadelphia 1800, has an alphabet of street cries and is printed throughout from copper plates. Books of street cries

*The Village Cobbler*

were highly popular with the children of a century or more ago and other examples will be found under the proper heading.

JOHN AND SIDNEY BABCOCK. John was the father, who at the beginning of the nineteenth century was a printer in New Haven, Conn. He issued many books for children which bore the imprint of "Sidney's Press" in honor of his young son. Later Sidney succeeded to the business, which he continued until about 1850.

BIBLES. It is interesting to observe the ingenuity of the pious minded in preparing bait to induce errant youth to read the scriptures. Abridgements, in which the Bible stories were told in simple language and which were often issued in miniature form abound.

Pictures of course add their allure. About 1782 there appeared in England "A Curious Hieroglyphick Bible" in which the passages were partly represented by emblematic figures. This became popular at once and was kept in print both in England and in America for nearly a century. Thomas Bewick made cuts for several of them. The early editions have disappeared but ragged copies of the fifth edition dated 1787 still exist.

As early as 1614, John Taylor, the water poet, made a versified version of the Bible to which he gave the clumsy Latin title "Verbum Sempiternum." This little book was only one and one quarter inches square and was kept in print for more than two hundred years. Other miniature synopses of the Bible enjoyed great popularity and were issued in vast quantities both in England and America.

CATECHISMS. Until comparatively recent times the catechism was the bugbear of childhood. In the early days the children not only had to learn the answers to many questions quite beyond their comprehension, but must needs learn them in Latin, whereby confusion was worse confounded. The London school catechism of 1675 is an interesting example. The black letter copy of 1683 would be hard reading for a child of today. The early American catechisms of

New Haven, Albany, Boston, Morristown, N. J., and Philadelphia illustrate the enterprise of printers in supplying the demand. Attention is also directed to the New England Primers, each of which contained the catechism.

JAMES CATNACH, 1792-1841, the ballad-monger of Seven Dials, London, was the publisher of popular sheets, mostly in rhyme, on the current horrors of the day. His pamphlets were the tabloids of his time and were consumed by the tens of thousands. No sensational murder or catastrophe but it was promptly exploited by him. He kept a staff of hack poets busy putting the stories into rhyme and his presses ran night and day to supply the demand. In his old age he was succeeded by his sister Mrs. Anne Ryle and later by James Paul a former employee, and finally by W. S. Fortey, examples of whose imprints are shown with those of Catnach.

CHAP BOOKS. In modern usage this title has been extended to include folk-lore and children's stories to the middle of the nineteenth century. Properly, chap books were roughly made pamphlets, usually of eight to sixteen pages but sometimes longer. These were sold by chapmen, itinerant peddlers who ranged the countryside with a variety of small wares. This class of publication, including the early broadsides,

*A Hanging—A popular subject for the warning of youth*

ended with the latter part of the eighteenth century and are now exceedingly scarce. The finest example in the exhibition is The Mother's Blessing, a black letter juvenile of the time of Charles II, about 1665. A few old broadsides, one in black letter, are included. The Newcastle Song Garlands of about 1800, were the last survivals of the primitive chap books.

WILLIAM CHARLES was an engraver who published in Philadelphia between 1809 and 1816.

Most of his books for children were engraved throughout, text and illustrations, and these were all his own handiwork. They were copied, in most cases, from English originals and were issued both plain and colored. After William Charles' death his wife continued the business with the imprint, Mary Charles. The Charles publications had a well-merited popularity, as they were attractive books and the illustrations were neatly executed.

JOHN AMOS COMENIUS was an educational reformer who lived in the middle of the seventeenth century and gave to the world a number of important books, two of which had a wide vogue in most of the European languages. His Orbis Pictus was one of the few books of instruction which children loved. It was one of the early picture lesson books and promptly attained popularity. It was first translated into English in 1658. The popularity of the Orbis Pictus in England of course induced rival works, James Greenwood's London Vocabulary being one of this kind. Comenius' other prominent work was Janua Lingarum or the Gate of Tongues. The copy of the edition of 1633 is an early example.

DEPORTMENT. Under this head are arranged a group of books of "Manners for minors" dating from The Young Man's Monitor of 1664, on

the title page of which the previous owner has inscribed "John Lonsley's Book, a valuable and beautiful work, very scarce, worth ten shillings." This group ends with the Book of Politeness, 1850, evidently addressed to young women, a weary looking example being pictured on the title page.

*The Bear and the Bees*

FABLES. Children have been taught in fables since the dawn of history. Before the advent of books particularly for them, the spirited woodcuts in the books of fables were irresistible and such books

were much loved and pored over by all children.

FAIRY TALES. Doubtless the most beloved class of children's books is that which tells of the fairies and other impossible creatures. The earliest appearance in English of many stories still popular, was in 1707, when the very ingenious fairy tales of the Countess D'Anois or D'Aulnoy were translated from the French. She was the author of The Fair one with Golden Locks, The Blue Bird, The Goblin Prince, Princess Rosetta and Fortunio, with which the children of today are familiar. During the first half of the nineteenth century numerous English publishers issued very attractive little books of fairy tales with elaborate folding hand-colored plates which were highly attractive.

FRENCH JUVENILES. French children have always been rich in tales particularly adapted to their needs and calculated to please their love of the marvellous. The works of Countess D'Aulnoy, Charles Perrault, and Arnaud Berquin are classics of the nursery, not only in France but in England and America as well. All were translated into English and had a long popularity. The French juveniles of about 1820 were formal little volumes, but well adapted in size for youthful readers and were adorned with excellent copper plates.

GREENAWAY, CALDECOTT AND CRANE. The decade between 1880 and 1890 was notable for its revolution in illustrations for children's books. While the three named at the head of this paragraph are commonly grouped together because all made children's picture books they are by no means in one class as artists. Kate Greenaway's pictures are simple, often with poor drawing and are usually for the very young. Randolph Caldecott was a satirist and Walter Crane was a decorator, but each of these made rich contributions to books for children and together set an entirely new pace in the field. Kate Greenaway's drawings inaugurated a new fashion in children's attire, the influence of which has not yet perished.

GERMAN JUVENILES. The outstanding contribution of Germany to children's literature, at least as far as known to English speaking children, was Dr. Heinrich Hoffmann's Struwelpeter which appeared in 1844 and in 1875 had attained its 100th edition. The pictures and rhymes were done particularly for Dr. Hoffmann's three year old boy, but they have delighted many generations of children since.

GOODY TWO-SHOES. For more than a century and a half this simple story has maintained a prominent place in the nursery library. The first

edition came from the press of John Newbery in London in 1765 and attained immediate popularity. Of the first and second editions no copies have survived as far as collectors know, a few copies of the third edition of 1766 being the earliest examples to be had. According to the best authorities Dr. Oliver Goldsmith was the author. Several other juveniles are also attributed to him. The earliest American edition, copied in all particulars from the English issue, was published by Isaiah Thomas of Worcester, Mass., in 1787. Thomas reprinted many English juveniles for the amusement of American children.

GRAMMARS. A thoroughly dull subject, but one which all children of the past as well as of today somehow struggle through. Numerous authors have attempted to lighten the burden, some with considerable success. The early grammar was invariably a Latin grammar, as, next to the rudiments of English, Latin was the aim and end of education. As long ago as 1570 Roger Ascham, the school-master of Queen Elizabeth, had advanced ideas in teaching children and published The Schoolmaster: or A plain and perfect Way of teaching Children to Understand, Write and Speak the Latin Tongue.

JOHN HARRIS, while proud to print upon his title pages the fact that he was successor to Newbery,

failed to carry on the Newbery tradition of attractiveness in format and binding which gave such wide popularity to Newbery's charming little books. Harris was manager for Elizabeth Newbery, widow of Francis, nephew of the original John Newbery and at her death succeeded to the business. He was a prolific publisher but his books are undistinguished in appearance and mostly of larger size than the little volumes so dear to the children of an earlier generation.

JUVENILE ANNUALS. During the early and middle portions of the nineteenth century this country and England had what might be called an epidemic of Annuals. An Annual is a more or less gorgeously arrayed and sumptuously illustrated volume containing entertaining reading, short stories and poems, and bearing a fanciful title such as Friendship's Offering, The Forget-me-not or Christmas Roses. These were intended for gift books and just prior to the midwinter holidays they appeared in large numbers and great variety in the booksellers' shops. Most of these volumes were designed for adults but the children did not escape the plague as the publishers found that parents and aunts bought them greedily.

CHARLES AND MARY LAMB. The children's books written by Charles and Mary Lamb are among the most rare and desired juveniles in the

English language. Most of these little books were issued from the bookshop of Mary Godwin in Skinner Street, London. This Mary Godwin was Mary Wollstonecraft who married the always impecunious eccentric philosopher William Godwin and the bookshop was run to bolster the family finances. Most of Lamb's juveniles were issued without the author's name and it was not until comparatively recent years that their authorship was established. Such copies as have survived the rough usage of their little owners are among the prized treasures in the libraries of collectors.

LETTER WRITERS. Next to learning to read, penmanship was the greatly desired accomplishment for aspiring youth. After the copy book and exercise book, letter writing in wonderfully stilted and formal style was drilled into the children. To this end numerous text books were to be had. These are most interesting and amusing for modern readers.

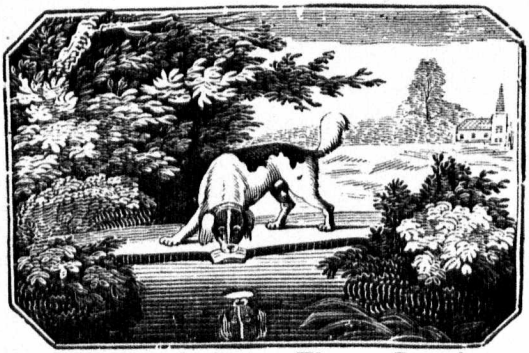
JOHN MARSHALL, at the close of the eighteenth century, was a formidable rival of the successors of John Newbery, in catering to the juvenile thirst for wisdom and entertainment. Marshall published a quantity of small books in imitation of the Newbery issues, bound in the popular flowery and gilt covers and enriched with engraved titles and frontis-

*The Fox who lost his Tail—Anderson*

pieces. Marshall also had alluring titles, such as Cobwebs to Catch Flies, Memoirs of a Peg-Top and The Adventures of a Pin-Cushion. He outdistanced his competitors in very small books for very young readers with his Infant's Library of sixteen volumes, each two and one quarter inches tall. He also published a small magazine for children.

MATHEMATICS. While the search for a royal road to learning has proved futile, nevertheless many successful attempts have been made to smooth the rough spots in that much-trodden highway. Such titles as Reading made Easy and The Paths of Learning Strewed with Flowers are indicative of a desire to ease the pains of knowledge.

In arithmetic Marmaduke Multiply counters against Multiplication is Vexation and even as long ago as



*The Greedy Dog.—Thomas Bewick*

1571, Thomas Digges used most attractive pictorial diagrams to illustrate his Pantometria. Cocker, Dilworth and Wingate were familiar but dreaded names in the seventeenth and eighteenth centuries and their arithmetics were widely used both in England and in America. "According to Cocker" was a proverb. John Hawkins who "perused and published" Cocker's Work is often credited with its authorship. No edition was issued during Cocker's lifetime.

METAMORPHOSES. Under this ponderous title there were issued, both here and abroad, a variety of little books of pictures having flaps at top and bottom on which were half pictures, for folding over the main picture, whereby transformations were obtained. The most popular subject for this type of

picture book in the late eighteenth century began with Adam and Eve, Adam being transformed into Eve and then Eve into a mermaid. The last subject transformed a man of fashion into a skeleton. This book was a popular subject for copying by ambitious children. An English example highly colored and a similar American one made in 1796 by a child in Fitzwilliam, N. H., have survived. About 1840 the Pilgrim's Progress was issued in this form by Barber in New Haven, Conn. This type of toy is still published.

MINIATURE BOOKS. Modern publishers of children's books have an erroneous idea that the smaller the child the larger his book should be; so the market is flooded with ABC books in quarto and folio! Our ancestors were wiser and provided books easily contained in the pocket of a pinafore. As long ago as the beginning of the seventeenth century highly attractive miniature books were made for children. Many very small toy books appeared in the eighteenth century not only in England but on the continent as well. In the earlier part of the nineteenth century this country joined the procession. So now, in a backward look, we have a fine array of highly attractive wee books made for children. Harvey and Darton in London about 1800, issued a series of books two and one half

inches tall illustrated with copper plates by Alfred Mills. These were copied by Jacob Johnson in Philadelphia. In the eighteen-forties little books of devotion for children were popular in France and just before the close of the last century Pairault in Paris delighted the children with their favorite old stories in volumes only an inch and a half tall. From 1862 to 1866 publishers in Buffalo produced a veritable doll's house library, the smallest volumes in which were but one and three eighths inches tall. It remained for an ingenious Scotchman, David Bryce, about 1896 to issue the smallest toy books yet made, two ABC books each one and one eighth inches in height.

MOTHER GOOSE. First under this heading come the Melodies, then follow the Tales. The Melodies are largely English folk rhymes, first gathered into a book under the title of Mother Goose's Melody by John Newbery about 1760. The tales known to English speaking children are mostly from the French of Charles Perrault, 1697. Among these are Little Red Riding Hood, Blue Beard, Cinderella, Riquet with the Tuft, and Puss in Boots. Both the Melodies and the Tales in early editions are among the scarcest books in the world as the children practically devoured them.

JOHN NEWBERY. This name is an outstand-

ing landmark in the history of juvenile literature. Shortly before the middle of the eighteenth century John Newbery ventured from the provinces to the great city of London and established a modest book shop at the corner of St. Paul's Churchyard, then a center of the publishing trade. From there he issued, for more than twenty years, diminutive books for children, gay in their Dutch "flowery and gilt" covers and generously illustrated with woodcuts and sometimes with copper plates. He set a new fashion in the character of the contents of his books, departing from the tedious moralizing then prevalent, and enlivening his tales with action and adventure. The children flocked to his shop and many of his books found their way to America where enterprising printers promptly pirated them, often supplying very crude cuts in the place of Newbery's excellent ones. The bulk of the juveniles issued by Isaiah Thomas of Worcester, Mass., were reprints of Newbery originals. Dr. Samuel Johnson is credited with the authorship of several of the Newbery issues, particularly that of Goody Two Shoes. Newbery was the first to offer Mother Goose's Melody to the world. The early editions of this renowned work have perished, very few copies before 1800 being now in existence. After John Newbery's death in 1767, his business was divided

among surviving relatives, so we find typical Newbery books bearing the imprint of E. Newbery, F. Newbery, T. Carnan and Francis Power, the last a grandson of John Newbery. John Newbery's name has been revived in this generation by the establishment of a Newbery medal, presented yearly in this country to the author of the most distinguished juvenile of the year.

NEW ENGLAND PRIMERS. For a century and a half these little school books flooded the land and were highly influential in molding the character of our ancestors. The book was first issued by Benjamin Harris about 1690 but no seventeenth century copies exist, so far as known and the earliest eighteenth century one is dated 1727. To us today the outstanding feature of interest is the rhymed picture alphabet beginning with "In Adam's fall, we sinned all" and ending "Zaccheus he, did climb a tree his Lord to see." These rhymes were doubtless the most potent allure to the children, who later had to digest the catechism which followed all too soon in the little volume. The child's prayer beginning, "Now I lay me down to sleep" made its first appearance in the New England Primer. These little books have been for many years collectors' prizes, those of the eighteenth century being scarce and eagerly sought.



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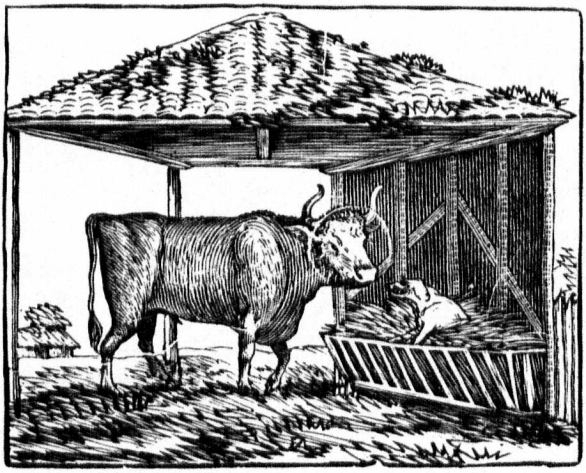
PRIMERS, MISC. The New England Primer during the latter part of its vogue, had many rivals, the chief of which was Webster's Speller, which finally superceded it. This elementary school book was composed by Noah Webster who in 1828 published the first edition of his celebrated dictionary. Between 1783 and 1785 he launched a series of three books which he called a Grammatical Institute, the Speller, in its familiar blue boards, being the first volume of the series. The Speller was followed by A Sequel which contained 12,000 words and definitions, really a school dictionary. In 1845 this sequel had attained a circulation of upwards of half a million copies, while of the Speller a total of sixty million copies were sold. This is doubtless the highest figure ever attained by any book, anywhere, other than the Bible.

ROLLO AND LUCY, DOTTIE DIMPLE AND PRUDY. The lively records of the doings of these model children formed the chief mental pabulum for American children from 1838 to 1878. Jacob Abbott a prolific and popular writer for children was the father of Rollo and Lucy, who, with the attendant Jonas, sported through twenty-eight volumes, to the delight and instruction of two decades of children. These books were each illustrated with a

few full page wood cuts of good character, but in some cases cuts were repeated in the same volume which was a bit unkind. Jacob Abbott wrote his earlier juveniles for his young son, who grew up to become the Rev. Lyman Abbott well-known as a preacher and editor. Later the Dottie Dimple and Prudy books by Sophia May had a wide vogue among growing girls just after the Civil War. These books were illustrated by Thomas Nast, who later became famous as a political cartoonist.



*The Dog in the Manger*

RUSHER OF BANBURY. The town of "Ride a cock horse to Banbury cross" is also worthy of fame because of the publishing house of J. G. Rusher, from which, about 1820, a vast quantity of delightful little penny books for children were distributed broadcast over the kingdom. These were each about four inches tall, were very well illustrated and were highly popular. All the old favorites, in condensed form were issued, Dame Trot, Jack and Jill, Mother Hubbard, Cinderella, Whittington, Babes in the Wood, Crusoe and a host of others. These were also issued in "Tuppence colored" form with carefully colored cuts.

STORY BOOKS. "Tell me a story" has been the constant demand of children, probably from the birth of time. Therefore this section, which represents the publishers' attempt to satisfy the youthful craving for tales, is an extensive one. It embraces some items which might have been included under more definite classification and the range of subjects is from the amusing to the horrible, for children dearly love stories to make the chills run up their backs. In dates they extend from about 1770 to 1900 and include many old favorites from English and American publishers and some in foreign languages. They are particularly rich in hand colored illustrations which are always at-

tractive. There are also a number of examples of books colored by children, as the Christmas paint box must needs be employed, even to the ruin of books.

STREET CRIES. The earliest reference to the Cries of London is in an old ballad by John Lydgate entitled "London Lackpenny," which appeared about the middle of the fifteenth century. The first book of street cries was issued about 1688 with the title "The Cryes of The City of London, drawne after the Life." Since then innumerable little books of like tenor have delighted the succeeding generations of children. Francis Wheatley painted a series of thirteen Cries of London, which were engraved by Schiavonetti and others and printed in colors, 1793-1797. Original prints of this series may be had for seven or eight hundred dollars each. In 1885 Andrew Tuer issued a little reprint of Old London Cries in which he reproduced many famous illustrations by Rowlandson and others. Books of Street Cries were as popular here as in England and in 1808 Samuel Wood published "The Cries of New York." This year an enterprising New York printer is issuing a reprint of these cries in monthly sheets.

THE TAYLOR FAMILY. Rev. Isaac Taylor was the pastor of a small congregation in Ongar, England. Being possessed of a "chargeable" family, he

supplemented his small income by writing books, many of them books of travel for children. His chief claim to fame however rests upon the fact that he was the father of Jane and Ann, who with their friend Adelaide O'Keefe, gave to the world in 1803 Original Poems for Infant Minds in two volumes. Jane was twenty and Ann was nineteen. This work of theirs attained instant popularity and was reprinted many times both here and in England. My Father and My Mother were titles of two of the poems which were many times separately printed with attractive pictures. Many of the poems were highly admonitory. Titles such as Meddlesome Mattie, Careless Matilda, Greedy Richard and Dirty Jack show the character of the verses. In 1882 Little Ann and Other Poems was issued with colored illustrations by Kate Greenaway. The Taylor sisters followed up their first success with Hymns for Infant Minds and other volumes which ran into many editions.

TOY THEATRE PLAYS. Stevenson's essay A Penny Plain and Twopence Coloured in Memories and Portraits, has immortalized the name of Skelt, but before Skelt were West and Hodgson as purveyors of juvenile drama in London. About 1808 these English pioneers introduced a new thriller to the small boy of the period and they met with an immediate success.

Stevenson as a child possessed a rich store of these romantic sheets, bought, one set at a time, with diligently saved pence. He chose the "Penny Plain," not primarily because he could thereby have twice as many, but for the later joy of coloring them. The very name of Skelt was big with romance for him. He coined the term "Skeltery" to define the stagy and piratic in life and letters. He says "Indeed, out of this cut-and-dry, dull, swaggering, obstrusive, and infantile art, I seem to have learned the very spirit of my life's enjoyment and acquired a gallery of scenes and characters with which, in the silent theatre of the brain, I might enact all novels and romances." Chesterton, in his recent brilliant volume on Stevenson cites Skelt as a predominant influence on Stevenson's art and entitles his second chapter "In the Country of Skelt." The successor of Skelt was Reddington and after him Pollock. The Pollock shop in Hoxton Street, London, survived until recent times, finally perishing with the death of Pollock at a ripe old age.

ISAIAH THOMAS. While this eminent American printer practiced his "mystery and art" before the Revolution, it was not until after that stirring event that he acquired fame as a reprinter of English juveniles. Directly upon the receipt in this country of the various issues of the Newberys of Lon-

don, Thomas set his presses going to produce replicas of them for the amusement and instruction of American children. He imitated the Newbery issues in all particulars of size and contents, as well as in the flowery and gilt covers. Today the Thomas volumes are much prized by collectors and have a market value much in excess of the English originals. One little book, several times reprinted by Thomas, was The History of the Holy Jesus, a rhymed version of the New Testament story which appears to have been of American origin. It was first issued in 1745 in Boston and attained great popularity. It ran into many editions and was printed in many different towns.

JANEWAY'S TOKEN. About the middle of the seventeenth century a dissenting parson in England composed and issued a little book which probably caused more mental distress and heartburning to children for a hundred years or more than any other book ever published. Its title was A Token for Children: Being An exact Account of the Conversion, holy and examplary Lives and joyful Deaths of several young Children, by James Janeway, Minister of the Gospel. While directed to children, it was doubtless purchased by their elders and by them stuffed into the sensitive and immature minds of the little sufferers. Janeway relates in all the harrowing details the morbid

*An early woodcut by Dr. Alexander Anderson*

experiences of sin-stricken infants. One was "Admirably Affected by the things of God when he was between two and three years old." Another baby of two appeared "Savingly to understand the mysteries of Redemption." When this work appeared in America Cotton Mather added A Token for the Children of New England, in which he related further "case histories" of morbidity. This volume was the acme of puritan pessimism and a most poisonous distillation.

VALENTINE AND ORSON. These twin sons of the emperor of Greece were among the most popular of chap-book heroes. Valentine was reared in a palace and Orson, lost in a wood, was suckled by a bear and grew up into a wild man. The brothers

meet and fight and Orson is led captive by Valentine. Through an oracle they learn that they are brothers. Then, in the early versions, follow hundreds of pages of lively adventure, very readable, even today.

This tale was so loved by old and young that the early editions perished through constant reading. The story is at least as early as the fifteenth century but copies of the book in black letter in the late seventeenth century seem to be the earliest extant. Even these are rarely found in good condition. The illustrations in these old copies are highly creditable and vividly portray the story.

WATTS' DIVINE SONGS. If the New England Primer was rightly called the Little Bible of New England, Watts' Divine Songs may well take its place as the Little Hymn Book of New England. Of course this work was of English origin and enjoyed a century and a half of popularity in the old country. Dr. Watts was a bachelor, but had a keen love for children and when he was thirty-six years old, in 1715, issued this small book of songs with a dedication to the three little daughters of Sir Thomas Abney, a prominent man in his congregation. The knowledge of many of these songs is still common property, How doth the little busy bee improve each shining hour and, Let dogs delight to bark and bite for God hath made them

so, are familiar to most of us but few know who wrote them.

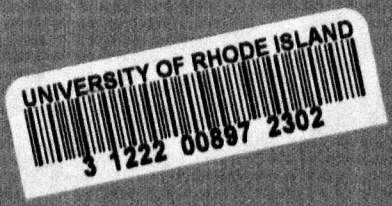
More than six hundred editions of this book have been identified and tabulated and the selection shown is from a collection of one hundred and fifty different copies. There are only two copies known of the first edition of 1715, both of which are owned in America.

SAMUEL WOOD. Beginning in 1806 with an A B C book, Samuel Wood, for twenty years or more, supplied the children of New York with a series of attractive little picture and story books. Some of them were very small, at a penny each, while others were more pretentious and elaborate. His book of New York street cries has been referred to earlier herein. Some of his books, such as The Daisy or Cautionary Stories in Verse, were copied from English originals but many of his issues were of American origin. Shortly after establishing his business in New York Wood took his sons into partnership and opened a branch house in Baltimore. The direct descendants of Samuel Wood are still publishers in New York and in 1904 celebrated the centenary of their firm's existence.

The subject of juvenile literature is much too extensive to compass within the covers of a pamphlet, but we have at least touched some of the high spots

in its interesting history. The present showing of some seven hundred and fifty books selected from a collection of about three times that number gathered during the past thirty years, will perhaps be more interesting with the assistance of the foregoing notes.

*This was printed for the first display of these books in the Public Library of Newark, N. J.*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Stone, Wilbur Macey
Four centuries of
children's books from the
collection of Wilbur Macey
Stone, shown during
September and October, 1928